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through the whole piece.' A far more surprising frequency of the words is noticeable in *Gorboduc*. In the 4th and 5th acts (*Sackville's* part) they occur 33 times. The words *egal*, *egalnesse* = equal, etc., common enough in Middle English, but rare in *Shakspeare* (cf. *Tit. Andron.* IV 4, 4), occur very often, *e. g.* 111, 220, 250, 255, 270, 336, 412, 516, 855, 1139, 1159. Even *Chaucer*, who uses both forms, *egal* and *equals*, is not nearly so partial to the former as the authors of this tragedy, nearly 200 years later.

In conclusion we heartily recommend this, in the main, excellent edition of *Gorboduc* to all scholars and lovers of English literature.

H. W.

Sammlung Französischer Neudrucke. Herausgegeben von KARL VOLLMÖLLER.
Nos. 3, 4, 5. Heilbronn: Henninger.

This collection is one of the most important that have yet begun to appear in any department of French philology. The difficulty of getting texts at a moderate cost to work from has been the chief drawback to the progress of middle-French study. As the transition period from the old to the modern language it is now beginning to claim the attention of scholars that it deserves, and in a few years, with these new facilities for investigation, we may expect rich results drawn from them for the department of grammar, and especially for the historic development of French syntax and versification.

Numbers 1 and 2 of the collection appeared in 1881, the former containing *Le Festin de Pierre* ou *Le Fils Criminel*, by de Villiers, and edited anew by W. Knörich; the latter, *Traité de la Comedie et des Spectacles*, by the celebrated Armand de Bourbon, Prince de Conti, and newly edited by Prof. Vollmöller himself. We now have before us the three following numbers of this interesting series, which, together with the sixth, are edited by Prof. Wendelin Förster, of Bonn, and consist of *Les Tragedies*, de Robert Garnier (1534-90). All three of these volumes are faithful reprints of the third general and first complete edition of Garnier's works, published at Paris only five years before his death. They are furnished with the variations of all preceding general editions, and are to be followed in the fourth volume (No. 6 of the series) with a short glossary for the whole set, containing all words not found in Sachs's French Dictionary.

It was the year in which Ronsard, the most celebrated French poet of the sixteenth century, died (1585) that the first complete edition of Garnier's works was brought out at Paris by the then celebrated publisher Patisson. It is this edition, as annotated and revised by the author himself, which Prof. Förster has made the basis of his text, adding thereto not only the various readings of the general collections, as just mentioned, but also those of the single issues of each tragedy—*Porcie* 1568, *Hippolyte* 1573, *Cornelie* 1574, *Marc Antoine* 1578, *La Troade* 1579, *Antigone* 1580, *Bradamante* 1582—with the exception of *Les Ivifves*, which, so far as is now known, was never published separately.

In the edition of 1585 these tragedies are not arranged chronologically, but have the following order: *Porcie*, *Cornelie*, *Marc Antoine*, *Hippolyte*, *La Troade*, *Antigone*, *Les Ivifves*, *Bradamante*, and Vollmöller in re-editing the text has divided up his material so as to give it to us in as nearly equal parts as possible. He

therefore puts Porcie, Cornелиe, and Marc Antoine in Vol. I; Vol. II comprises Hippolyte and La Troade; Vol. III, Antigone and Les Ivifves; while Vol. IV will contain Garnier's *chef-d'œuvre*, Bradamante, with a short biographical sketch of the author and the vocabulary noticed above. To the first of these pieces (Porcie) all the orthographic variations will also be given, that the student of mid-French may be better able to appreciate the fact that there did not exist in the XVI century a regular, uniform mode of writing.

Garnier wrote eight tragedies in all, and of the seven to which the general reader here has access he will find Les Ivifves the most original, the most interesting and altogether the best. It is here that the author cuts loose from his servile imitation of Greek authors, which so strongly characterizes his preceding works, and stimulated by a noble sentiment, draws more upon his own individuality for the treatment of his subject, which, as he himself thinks in his dedication, ought to appeal in a peculiar manner to the best impulses of the human heart. He was an intimate friend of Ronsard, who was most lavish in the praise of his works, as may be seen in his letter prefixed to La Troade:

"Si Bacchus retournoit au manoir Plutonique,
Il ne voudroit Eschyle au monde redonner,
Il te choisiroit seul, qui seul peux estonner
Le theatre François de ton Cothurne antique."

Marot, Du Bellay, Rabelais and Montaigne, all contemporaries of the author of Les Tragedies, highly appreciated his literary productions, and that they were extensively read is shown by the fact that in the first two decades of the XVII century they passed through about thirty editions. His tragedies mark an epoch of remarkable advance for the French stage, which has been justly characterized by Adolf Eberts in his excellent *Entwicklungsgeschichte der Französischen Tragödie*, where he has devoted to this poet a brilliant study with reference to his paramount importance for the development of the French drama.

A. M. E.

GULIELMO STUDEMUND. *Due Commedie Parallele di Difilo*. Torino: Ermanno Loescher. (21 pp. with an apographum Codicis Ambrosiani G. 82 sup. rescripti paginae 244.) 1883.

On the 23th of September, 1882, at the thirty-sixth meeting of German philologists and school-teachers in Karlsruhe, Prof. Wilhelm Studemund delivered a most interesting address on two parallel comedies of Diphilus. An Italian translation of this address by Dr. Aristide Baragiola, prepared for the *Rivista di Filologia ed Istruzione Classica*, forms the subject of this notice.

After showing that the fertility of production of the famous Greek poets of the new comedy, Menander, Philemon, and Diphilus, was due largely to the employment of similar plots or motives, spiced with a variety of incidents and characters, Prof. Studemund calls attention to the frequent role which shipwreck plays in these plots, and the final disentanglement of the knot by means of an *ἀναγνώστis*, often brought about by means of toys (*crepundia*) or trinkets belonging to the person in whom the chief interest centres. Of this sort is the play entitled *Rudens*, which was composed by Plautus, probably in the last decade